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COPLEY'S PICTURE OF JOHN ROGERS, THE MARTYR.

APPENDIX.

Portrait of John Rogers, the Martyr. See page 585.

Andrew Eliot, who deposited this portrait with the Society, was the oldest son of John Eliot, D.D., one of the founders of the Society. He was born in Boston, April 11, 1786, and died here in March, 1863, aged seventy-seven years. His mother was Ann Treadwell, of Portsmouth, N. H., a descendant, through *her* mother, of Nathaniel Rogers, of Ipswich. She married Dr. Eliot, Sept. 10, 1784, and died in Milton, Mass., in 1840, aged seventy-four years. Mention is made in the Society's records of Mr. George Rogers, for whom the portrait was painted. The person here intended was probably the gentleman of that name who married Lydia Hutchinson, the sister of Governor Hutchinson, and the sister also of Mrs. Abigail (Hutchinson) Marchant, who, according to the records on the page cited at the head of this note, presented the portrait to Dr. Eliot.

Respecting this portrait, the knowledge and tradition in the Eliot family — as represented by Mr. John F. Eliot, a nephew of John Eliot, D.D., a venerable and intelligent gentleman of this city, now living, at the age of eighty years — are to this effect: that the picture was in the possession of Mrs. Marchant up to the time she quitted the colony, — probably about the period when her brother, Governor Hutchinson, left; that she then committed it to the charge of her friends here, with instructions that it should be given to some member of the Rogers family in this country; that Mrs. Eliot, being well known to be a descendant of the martyr, afterward received it, and kept it till her death. It was

subsequently placed in the Historical Society's rooms through the intervention of Mr. John F. Eliot.

In 1833, after the Society had removed to its present location, affording largely improved accommodations, a desire was felt for increasing the number of its historical portraits; and Dr. Lowell, one of a committee of the Society, wrote to Mr. J. F. Eliot, soliciting the donation of the portrait of John Rogers. Mr. Eliot replied that Mrs. Eliot, the widow of our late member, was the owner of the picture, that she cherished a feeling almost of adoration for it, as the likeness of her ancestor, the proto-martyr of Queen Mary's reign, and was very reluctant to part with it while she lived.* (Letters on file.) The Society received it from the hands of her son fourteen years after her death.

That this portrait was painted as a representation of John Rogers, the martyr, is sufficiently evident from the inscription upon the canvas: "Martyrio Coronatus, 4 Feb. 1555." It is also signed and dated: "John Singleton Copley, Pinx., 1759." This latter inscription shows that the statement, on the records, that the picture was painted by Copley, in 1780, from an original picture in England, cannot be true. Copley painted the picture in this country: he did not leave for England till fifteen years later.† It may be added that the George Rogers mentioned above died previous to Feb. 20, 1748 (Historical and Genealogical Register, V. 325).

It would be interesting to know Copley's authority for this picture. If not a fancy portrait, from what source did he obtain the likeness? Did he copy it from an earlier painting? for it will be remembered that Rogers died two centuries before Copley's picture was painted. In Holland's "*Herwo-*

* From investigations made in this country some thirty years ago, confirmed by subsequent researches in England, it seems certain that the Rogerses of New England, descendants of Nathaniel of Ipswich, were also descendants of the martyr, rests solely on a not very early tradition, and has a very slender support from facts. See Savage's *Genealogical Dictionary*, 565-568; *Life of John Rogers*, by J. L. Chester, London, 1861, pp. 221-253.

† Our associate, Mr. A. T. Perkins, has included this portrait in his interesting "*Sketch of the Life, and List of some of the Works, of J. S. Copley*," 1873. Supplement, page 6.

logia Anglica," fol. London, 1620, page 157, is an engraved portrait of John Rogers, the martyr, accompanied by a short account of his life. The face in Copley's picture resembles that of Holland's portrait. The head is turned in the other direction, and the handling of some other parts of the person varies; the dress, also, is different. The copy of Holland's book in the Society's Library once belonged to Roger Williams, and was given by him to John Endicott; it also contains the autograph of Increase Mather, affording a certainty that the lineaments of the most interesting character in it, as there represented, would not be unfamiliar to the early New England mind. Referring to the inscription on the portrait, given above, indicating for whom it was intended, we quote a passage from the brief memoir of the martyr accompanying the portrait in Holland's work. It is in the Latin language, as is the entire letter-press of the book. — "Martyrij Corona donatus est; quippe, in Campo, *Smithfield* dicto, quarto die Februarij, anno 1555, combustus mortem obiit."

But, unless the intention of Copley had been to produce a picture with essential variations from the portrait in Holland's book, this latter cannot be regarded as the original from which our copy was made. For, as we have already said, with considerable resemblance in the face, enough to show perhaps, that each was intended for the same person, they are different pictures.

The Heræology contains the first regular series of English heads, several of which are engraved by the distinguished family of Pass. Many of the portraits are from well-known originals, as Holbein and others, and are familiar to the eye. Some are from unknown sources, yet all are professedly drawn from original pictures. An account of the pictures from which the portraits were engraved may be seen in Lowndes's Bibliographical Manual, I. 947. From this list it appears that No. 43, the portrait of John Rogers, the martyr, was procured "from a shop in Blackfriars." This is all we learn respecting it.*

* In Paul Freher's "Theatrum Virorum Eruditione Clarorum," &c., Norib. 1688, fol., at p. 149, is a smaller portrait of John Rogers, a reduced copy, with-

It may be well to mention that a copy of Copley's picture was made, in 1837 or 1838, by Chester Harding, in Boston, for Mr. John W. Rogers, a merchant in Salem and Boston, who obtained a reluctant loan of it for this purpose from Mrs. Eliot. It is quite probable that this copy is yet in the possession of some member of the family of Mr. Rogers residing in Boston or its neighborhood. A daughter of this gentleman, Miss Elizabeth Rogers, made a copy from Harding's portrait, and this is now in the possession of Mr. J. Amory Codman, of Boston. See also p. 605 of this volume.

We will add that what appears to be a modern copy of our picture is in the possession of the American Antiquarian Society. It came to that institution among some of the effects of the late Dr. Bentley, of Salem, who was a great collector of relics. No inscription is upon the canvas, but on the back of the frame there is copied the words, "Martyrio Coronatus, 4th Feb. MDLV.," as on our picture. Also, a brief history of the martyr, in the handwriting of Dr. Bentley, is pasted on the back of the picture. Dr. Bentley died in December, 1819.

out doubt, of that in Holland's book. It is one of sixteen heads on a single folio sheet, each head enclosed in a square of less than two inches by two and a half inches in size. It is not well executed, and is unsatisfactory as a copy. On pp. 162 and 163 is a sketch of the life of the martyr, the writer referring, at the foot, to the "*Herölogiâ Anglicâ*," as one of his authorities. The work of Freher is interesting, and contains 1312 portraits, arranged as described above.

In a *Life of John Rogers*, by Joseph Lemuel Chester, London, 1861, the author has introduced, as a frontispiece, a steel-engraved copy of Holland's portrait, somewhat reduced in size.